|  |  |  |
| --- | --- | --- |
| Class Project | Egyptians | Stand-alone music topic |
| Starting Point | What did/does Egyptian music sound like? | Songs for Christmas performance |
| Main Music focus | Listening & Composition | Singing & Performance |
| Music Element | Structure  Texture  Tempo | Structure  Timbre  Dynamics |
| Key Knowledge  (see also separate skills document) | *-*different musical scales give different sound/feel/mood of music created  -music is often put together by using a series of repeated phrases/call & response structure, in order to create a longer piece of music from a small idea |  |
| Main Listening Track  (see also extra tracks) | <https://youtu.be/FeAUfWHQ3tI> - ‘Ya Henna’ Ethno 2016  <https://youtu.be/HodqLy7vv38> - Egyptian Trad |  |
| Notes for delivery | *-*Listen to Ya Henna, ‘what do you hear?’  -Teach ‘different scales’ – 8 note vs 5 note  -Explore different sound/effects of scales using chime bars to create short melodic phrases in pairs/3s  -Use work on 5 note/pentatonic scale (D E G A B) to put together a class composition – tune plus chord accompaniment for performance. Consider structure, texture & tempo. | -Listen to, break down & learn songs for Christmas performance  -Choose one song for a class arrangement  -Explore different arrangements & accompaniment, using rhythm/texture work from previous projects |
| End point/  performance | Whole School Sharing Performance | Christmas performance for families/  Carol Service |

Autumn

Spring

|  |  |  |
| --- | --- | --- |
| Class Project | South America/Ed Stanford/Amazon | Y3&4 Pantomime |
| Starting Point | Soundscape  Small groups contribute to whole class ‘suite’ | Songs for Y3&4 Pantomime |
| Main Music focus | Composition  Performance | Singing & Performance  Dance/Drama |
| Music Element | Structure  Timbre  Texture | Structure  Dynamics  Rhythm & Pulse |
| Key Knowledge  (see also separate skills document) | -music structure of a ‘suite’  -selection of instruments/timbre is important in order to convey a particular theme  -texture should change according to what the composer is trying to communicate  -music can be recorded using graphic notation, this might mean the performance changes each time/with a different interpretation  -melody and rhythm have different purposes in a piece of music | -areas of stage/backstage (wings, etc)  -projection & pronunciation of singing/spoken voice  -importance of facing the audience  -interaction between actors (& audience) crucial for good performance  -how to keep to own part if singing a different part to others  -using steady beat of music to create dance/movement |
| Main Listening Track  (see also extra tracks) | Smetana ‘Vltava’ <https://www.youtube.com/watch?v=l6kqu2mk-Kw> | CD song tracks |
| Notes for delivery | Listen to ‘Vltava’ by Smetana – written in approx.1875 to reflect the story of a journey down the River Vltava in Czechoslavakia.  Ask ‘What do you hear?’ What do you think the river is passing? Notice ‘running theme’.  Discuss ideas of river journey/different sections of Amazon/landmarks/what might you see?  Compose whole class ‘running theme’ and notate, explore instruments/sounds, consider melody/rhythms etc.  Allocate groups/sections, look at musical structure, make group decisions about their own sections, explorations continue as above. Use graphic notation to record group ideas.  Perform group ideas so far for rest of class. All other groups to ‘be the audience’ and provide critical feedback for improvement.  Refine & Rehearse for performance.  Write spoken introduction to help audience understand the composition | -Singing  Ensure more technical/tricky elements of songs are tackled.  Are all lyrics clear?  Ensure any part singing is secure.  -Dance routines  Encourage movement to the songs, to develop a series of actions/dance routine for both on stage & front of stage performers.  -Drama/Stagecraft  Base rehearsals on stage as much as possible, to encourage familiarity/confidence with space.  Trust games & characterisations, to aid with auditions and interaction with other actors. |
| End point/  performance | Whole School Sharing Performance | Pantomime performances for the whole school and for families |

Summer

|  |  |  |
| --- | --- | --- |
| Class Project | Stand-alone music topic | Forces?? |
| Starting Point | Maypole Dancing | tbc |
| Main Music focus | Dance performance | Listening  Composition |
| Music Element | Structure  Rhythm & Pulse |  |
| Key Knowledge  (see also separate skills document) | ‘Double Plait’ dance |  |
| Main Listening Track  (see also extra tracks) | ‘Steve & Marian’s’ whistle tune |  |
| Notes for delivery | -Ribbon rules, 4 ‘T’s  (two hands, taut, top & together/timing)  -Double Plait  Partners link arms and hold both ribbons together.  R/Y pair face B/G pair.  R/Y go ‘over’ first, B/G go ‘under’ first, continue moving over/under alternately as move around the circle, creating woven pattern down the pole.  Turn around and reverse to unwind. Emphasise importance of watching ribbons on the unwind as this is where any slight mistakes can be rectified to avoid tangles. |  |
| End point/  performance | Whole School Sharing Performance |  |